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Perhaps the 'guttural' of 'guttural vowels' (p. 64) needs a word of explanation. The *-ly* of p. 63 ought hardly to be derived from OE. *-lice*, without a reference to Old Norse influence.

All due allowance being made for these trifles, the value of the book is not seriously impaired by them. They are easily corrected, and the student will not be led seriously astray by a failure to correct them. The book ought to be of real service in diffusing sound knowledge of the relation of modern English pronunciation to that of our earlier speech. It should be welcome alike where more voluminous books dealing with the subject have penetrated, and where they have not. Its value is materially increased by the index of words, covering 15 pages.

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*Hernani* par VICTOR HUGO, with Introduction, Notes, and Vocabulary by JAMES D. BRUNER, PH. D., Associate Professor of the Romance Languages in the University of North Carolina. New York : American Book Co., 1906. 12mo., cloth, pp. 264, price 60c.

Two English editions and four American editions of Victor Hugo's *Hernani* attest the popularity of this standard play for school purposes. This verdict is amply justified by reasons that are, each alone, wellnigh quite sufficient to warrant an edition of the masterpiece. The intensely interesting human nature of the piece, its artistic literary construction, its exemplification of the principles of the Romantic school, the straightforward style and freedom from unusual difficulties of expression, the high rank of the play itself as well as that of the author, each in itself, but especially all collectively justify the numerous editions the play is likely to have long into the future.

The first edition annotated for school purposes in America appears to be that of Miss Rena Michaels (Holt & Co., 1886). This edition is noted in the first number of *M. L. N.*, 1886, p. 27, col. 54. Its principal claim to school recognition in those early days of the rise of the study of modern languages was its availability. The

need of a school text more adequate in every respect was plainly felt ; for two good school editions, both copyrighted in 1891, appeared, the first edited by Prof. J. E. Matzke (Heath & Co.), the second by Prof. G. M. Harper. To what an extent, then, Prof. Bruner's edition fills a lacuna depends upon the teacher's idea of what a text-book should be, or upon what a teacher most desires to find emphasized in a school edition.

As the English editions, the Hachette, edited by Gustave Masson, and reprinted in this country by Jenkins, New York, and the Rivington, edited by Mr. H. A. Perry, appeared before the American editions, the task of annotation ought now to be reduced to the minimum of difficulty. Indeed, Prof. Harper, the editor of the Holt edition, acknowledges this fact in his Preface, saying : "It would be unfair to Dr. Matzke in particular not to pay tribute to the completeness of his notes which leave his successor little chance for originality." Incidentally this simplifies the task of the reviewer, for the statement may be conscientiously made once for all that the four American editions, including the Scott Foresman edition which appeared in 1900, edited by Prof. J. R. Effinger, Jr., as regards the text are adequately and even thoroughly annotated.

Prof. Bruner's edition is the only one which has a vocabulary. The text-book forming one of a series, the vocabulary is made in accordance with the system of the American Book Co., which is to relegate to the vocabulary difficulties of idiom, explaining peculiarities of construction in the notes, paraphrasing, but as a rule, not giving any translations. While this method, on the one hand, puts a check upon offering too many translations, on the other, it prevents oftentimes giving just what a note should give and which properly can hardly be put into the vocabulary. A play like *Hernani* is apt to be better adapted to third year students than to those who have had less experience with the language. For third year students a vocabulary in general is a luxury, not a necessity. In Prof. Bruner's edition most of the lexical difficulties, some of which in the other editions may be considered worthy of a note, are made clear in the vocabulary. This leaves the field free for the editor to make the notes serve his particular purpose. In the present case, this pur-

pose is first and foremost to reveal the artistic and literary merit of the play. Prof. Bruner has made the best possible use of his opportunity. The notes are placed, most conveniently for the editor's purpose, at the bottom of the page, enabling the student to take advantage of them at once without interrupting the connection, in fact, rather reinforcing the author's own idea. Taken together with the thirty pages of introduction, they form a lucid and suggestive interpretation, from the literary and artistic standpoint, of the characters and episodes throughout the rather complicated plot of the play.

The Introductions contained in all four of the American editions are quite complete. Prof. Matzke's is the shortest, 19 pages; Prof. Bruner's contains 30; Prof. Effinger's 34, and Prof. Harper's 42. All four editors discuss pretty fully what may be called: The origin of the Romantic drama. The Matzke and Bruner editions then follow along more closely than do the other editions the same general lines. The two former give due attention to the versification, language, first performance, plot, and the characters. The salient difference between the two editions is that each editor elaborates what to him appears particularly worthy of so doing. Thus Prof. Matzke goes farther into the subject of versification than any of the other editors, and then refers the specialist for further details to his article in *M. L. N.*, vi, p. 168, cols. 336-341. He also takes advantage of this same means of offering more detailed information in regard to the historical Hernani by referring the student to another of his articles on the last named topic in *M. L. N.*, vi, p. 37, cols. 74-82. Prof. Bruner treats more fully than do the other editors the plot and the characters. In the nature of the case, more or less of the information on each topic is repeated by each editor. For instance, the Matzke, Effinger, and Bruner editions illustrate a phase of versification, or language, by citing the historic verse 463 (not 416 as printed on p. xxv of the Matzke edition of 1891): Don Carlos. *Est-il minuit?* Don Ricardo. *Minuit bientôt.* Again, these three editions all relate the story about Mlle Mars and the celebrated verse 1028: *Vous êtes mon lion superbe et généreux!* Both the Matzke and Bruner editions deal directly with the subject in hand, the Matzke from an all-

round standpoint, the Bruner more especially from the literary and artistic. Evidently neither of these editors considers sufficiently germane for his purpose a sketch of Hugo's career. The Harper and Effinger introductions, on the contrary, contain quite a detailed account of Hugo's life and works. Moreover, the influence of the foreign drama, particularly that of Shakespeare and Schiller upon Hugo's work is dwelt upon at considerable length in the Harper and Effinger introductions. In the Harper edition, neither the plot of the play, the characters, the language, nor the first performance receive attention. The first performance, it is true, is merely touched upon, or rather alluded to: pp. xviii-xix. In place of calling attention to the plot, versification, etc., the editor gives a detailed account of the lives of Chateaubriand, Lamartine, and Lamennais: pp. xi-xiv. Considerable attention is given to De Musset, De Vigny, Balzac, George Sand, Dumas, and Sainte-Beuve: pp. xxvi-xxxi. A historical note: pp. xliii-xlvii, treating of the kings, queens, popes, cardinals, and electors from the time of the crowning of Charlemagne in 800 to the death of Charles V in 1558, takes the place of more pertinent comment bearing directly upon the subject in hand. Moreover, this entire Introduction, as relates to the editor himself or rather to his individual impressions, is written much more from the subjective standpoint than any one of the other three introductions. In proportion as it is less objective, in just about that degree does it fail to carry weight.

As regards the giving of a detailed personal sketch of an author as is usually done in text introductions, the appropriateness of so doing depends upon circumstances. In the case of an author so well known as Hugo, in view of the fact that the essential data are readily accessible in almost any biographical dictionary, their presentation in a text of this kind for students of French literature, may quite naturally be dispensed with. Unquestionably, the life of an author has oftentimes a predominating influence upon his work, as Prof. Harper clearly points out in the case of Hugo. How germane this may be to the subject presented for student reading is a question which each editor will decide for himself. In regard to the lives of other contemporary

authors whose influence makes itself more or less directly felt, it may be doubted whether detailed biographical information be sufficiently relevant to warrant its appearance in the introduction to a text for schoolroom purposes.

In brief, the comparison here instituted between the methods used by four editors, each of whom writes an introduction to the same text, well exemplifies the theme here discussed, the editor's point of view, its variety, and the cause of it. Whether a text is mainly for the study of the language, the literature, the history, the philology, phonetics, the versification, the translation, or something else, is apt to be reflected in the editor's treatment of the subject. As in education in general, the important question is: What is most worth while? For obvious reasons, there will continue to be as many different answers as there are editors.

The particular merit of Prof. Bruner's edition is its luminous and comprehensive treatment from the artistic and literary standpoint of the complicated plot and the many interesting situations of the play *Hernani*. The main subject of the drama, love, once indicated, the subordinate phases, jealousy, hatred with its consequent desire for revenge, manifest themselves in turn. The melodramatic atmosphere is constantly indicated by noting the allusions to secret doors, stairways, disguises, scenery, costumes, the antitheses, and particularly the grotesque. The melancholy of *Hernani*, the man of destiny, the fatal man, who lives *dans l'ombre*, his uncertainty and irresolution is effectively contrasted with Doña Sol's radiance, constancy, and singleness of purpose. The lighter, subordinate, more a comedy part, of Don Carlos is likewise skilfully exposed, as is also the marked quality of Castilian honor embodied in the character of Ruy Gomez. The comedy-like beginning and tragic-like ending of each act, together with the explanation of the ground for a fifth act are all presented cleverly and forcefully. Indeed, so well has Prof. Bruner done his work that he may perhaps be criticized for failing to leave to the student imagination anything to feed on.

It must be plain that such a thorough literary study of the play as it has received at the hands of Prof. Bruner renders this text of particular use

to teachers, more so even than to students. The ordinary difficulties found in the text being consigned, as previously explained, to the vocabulary, the Notes are simply complementary and supplementary to the literary Introduction. To appreciate them fully, a far more extensive knowledge of certain phases of the Greek, English, German, and French drama, not to mention the Latin, Italian, and Spanish, than is possessed by the average student, for whom the text primarily is intended, is necessary. For instance, a rapid examination of the notes alone reveals the fact that not less than twenty different plays of Shakespeare, besides the *Sonnets*, are cited in order to bring out comparisons between some Shakespearian scene and that in the play. Naturally the comparisons most frequently made are with scenes taken from the better known plays of Shakespeare. *Romeo and Juliet* is referred to at least eleven times; so, too, repeatedly, scenes from *Hamlet*, *Macbeth*, *King Lear*, *Othello*, and the *Merchant of Venice*. The works of other English authors more or less frequently cited are those of Scott, Sheridan, Beaumont and Fletcher, Marlowe, Ben Jonson, Byron, and Tennyson. Scenes from the tragedies of Euripides, Æschylus, and Sophocles are constantly brought to mind. Scenes from no less than eight of Racine's plays, five of Corneille, several from *Mérope* and *Zaïre* of Voltaire and from the works of a number of Hugo's contemporaries, are recalled in rapid succession. Hugo's own plays (*Ruy Blas*, no less than fifteen times), naturally, are made the basis of numerous comparisons. Scenes from Schiller's plays figure at least twelve times. The allusions to works in Latin, Spanish, and Italian are less numerous. Perhaps some little idea of the frequency with which the editor reënforces his exposition of the dramatic situations by comparison with scenes taken from world literature may be got on p. 51, where in a note of twenty lines references to literary masterpieces occur as follows: three French, one English, two Greek, one Italian.

It now becomes obvious that such a commentary furnishes in itself material for study in no small measure. It might be well, therefore, in order to facilitate the task of the student particularly interested in the study of comparative literature, to

have the entire literary apparatus in both Introduction and Notes carefully indexed. Moreover, in order to save time in making comparisons, it is desirable to have the number of the act and scene printed at the top of the right hand page throughout the play, as in the Heath and Holt editions. Prof. Bruner has evidently made use of the same edition in establishing his text of the play as have the other American editors, that is the *ne varietur*, published by the firm Hetzel-Quantin, Paris, although there appears to be no indication of the fact in the text-book.

The following unimportant inaccuracies, either slips or typographical inadvertencies, have been called to the reviewer's notice, some very kindly by the editor himself, who has already corrected quite a number of mistakes in the copies of the play which were electrotyped later than the copy at hand: p. 41, v. 1, *déjà-lui*, delete the hyphen; p. 43, note v. 16 ff., read 13 ff.; p. 44, note v. 20, *choisir d'un des deux choses*, read *d'une (choisir d'une chose ou d'une autre)*; p. 55, note v. 169, *Guipazcoa*, read *Guipuzcoa*; p. 74, v. 381, insert the omitted words: *de ta suite* after *ô roi!*; p. 92, note vv. 567-70, in the first line of the poetry quoted: *je vous déthône*, read *je vous détrône*; p. 108, note v. 751, read 753; p. 120, v. 892, insert the omitted last half: *Oh! pas même un couteau!*; p. 126, note in the line just above v. 1003: *Jaques*, read *Jacques*; p. 134, v. 1106, *Livre-là*, read *Livre-la*; p. 141, top, second line of italics, *poète*, read *porte*; p. 162, note just above v. 1425, *Henry III et sa court*, read *cour*; p. 166, v. 1480, *C'est*, read *Ces*; p. 169, v. 1529, *le toscin*, read *le tocsin*; p. 220, v. 2047, insert *des* after *les aînés*; p. 251, under Lutzembourg, delete *in Alsace*; p. 252, under *moins de—que*, smaller, read *shorter*; p. 262, the word *tocsin* omitted; p. 263, the word *vassal* omitted; p. 264, under *voix*, note, read *vote*.

It is hoped that the fact that three creditable editions of *Hernani*, hitherto not reviewed in *M. L. N.*, receive some little attention in this notice of Prof. Bruner's welcome edition, may be accepted as an excuse for the undue length of the review.

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## CORRESPONDENCE.

### THE CLOAK EPISODE IN SPANISH.

To the Editors of *Mod. Lang. Notes*.

SIRS:—A propos of the cloak episode in Lope de Vega's *El Honrado Hermano*, recently discussed by Stiefel, Leite de Vasconcellos, and Buchanan (cf. *MLN.*, Nov., 1907), it is interesting to note that Calderon makes use of the same anecdote. In the play of *Judas Macabeo* (Hartzenbusch ed., Vol. I, *Bib. de Aut. Esp.*, p. 315), Jonatas, brother of Judas, is sent on an embassy to Lisías, ruler of Jerusalem. On being denied a seat he sits on his mantle, states his mission and leaves, saying that he is not accustomed to carry his chair with him. Lisías keeps the cloak, saying it will prove that Jonatas has fled.

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### THE "UNCOUTH SWAIN" IN MILTON'S *Lycidas*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—The explanation given by editors of the term *uncouth* in the line of *Lycidas* "Thus sang the uncouth swain to the oaks and rills" have been various and not very satisfactory. Masson and some others endeavor to explain it with the meaning of 'unknown' and suppose the poet to be thus referring to an *imaginary* shepherd. But as Milton undoubtedly means himself there is no *unknown* character. Webster's dictionary quotes the line under "uncouth" with the meaning of 'boorish, awkward,' a force certainly not intended here. The real explanation of the word is, I think, to be found in the classical source from which Milton drew so much of the language and imagery of the poem. In Vergil's *Eclogue*, III, 26, 27, we find

non tu in triviis, indocte, solebas  
Stridenti miserum stipula disperdere carmen?

Milton translates the second line thus, "Their lean and flashy songs grate on their scrannel pipes of wretched straw" and was surely thinking of the word *indocte* in the preceding line when he wrote "*uncouth* swain." The meaning therefore is '*untaught*, unskilled,' and an analysis of the English word would give this meaning quite as easily as that of 'unknown.'

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